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AUTHOR Decker, Norma; Shirley, Kathy
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ABSTRACT

Placing a major emphasis on writing activity, this guide provides information and suggestions for implementing the Writing Process Curriculum in secondary schools. Following sections on the philosophy, aim, goals, and objectives of the Writing Process Curriculum, the guide outlines the stages of writing in the third section, including descriptions of pre-writing, writing, and revising activities. The fourth section of the guide presents a model course from the Writing Process Curriculum, and includes strategies and activities for the following areas: (1) developing fluency and confidence in writing; (2) descriptive writing; (3) narrative writing; (4) transactional writing; (5) academic writing; and (6) writing a research paper. (A list of suggested further readings and a selected bibliography are appended.) (MM)

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TEACHING WRITING IN THE SECONDARY SCHOOL

A Research Based Writing Process Curriculum

Prepared by

Norma Decker and Kathy Shirley

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TABLE OF CONTENTS

	Page
Philosophy	1
Aim, Goals, and Objectives	4
Stages of Writing	6
Mapping	20
Developing Fluency and Confidence	21
Descriptive Writing	40
Narrative Writing	54
Transactional Writing	64
Academic Writing	74
Writing the Research Paper	81
Conclusion	85
Selected References	89
Suggested Further Reading	91

PHILOSOPHY

Today's teacher of writing has access to a wealth of research on how people learn to write effectively. Current journals and composition textbooks are focusing on how writing is made and on how to assist writers in the act of composing. This is often referred to as the writing process. It perceives the student as a writer; it allows for the self-selection of writing topics; it provides the writer with a genuine audience, and it helps the student take ideas out of storage and explore them, examine them, and learn about them through writing.

The writing process connotes action. Writers are reading, writing, thinking, discovering, re-examining, re-writing, and negotiating to construct meaning. The teacher is the facilitator of these actions, sharing in them as a writer herself. The classroom becomes a writing community in which the student is provided an opportunity to deal with several variables. The writer experiments with modes of discourse (narrating, explaining, describing, reporting) and explores writing for a variety of purposes and audiences. The writer is encouraged to learn about himself and the world through participation in the writing process.

Donald Murray offers advice to writers. He begins by saying that writing isn't magic; that magic isn't magic either. Magicians know their craft, just like writers must know theirs, (Write to Learn, 1984). When the writer perceives himself as a craftsman, laboring in a process, exploring, learning, questioning, shaping, and re-shaping the work, he demonstrates

control of his craft. He understands the thinking that goes on before he ever picks up his tool; he becomes receptive to writing, trusting that the writing will keep him afloat. William Stafford in Writing, The Australian Crawl, compares writing to swimming. Just as the swimmer knows that the water will keep him afloat, the writer knows that he must relax, breathe deeply, reach out, and let the writing sustain him. Such confidence comes from understanding writing--through experiencing the writing process.

Research indicates that children want to write. Children seek admittance to a club of readers and writers. By letting students work as writers who have something to say, choosing topics that are personal and consequential, offering students an opportunity to get feedback from their peers and from the teacher, we bring students into a community of readers, writers, and researchers who are experiencing a similar cognitive process.

The writing process does not involve a sequential development of skills and activities, but rather allows for a teacher to assist the student in his individual composing process. The recursive model embraces all aspects of writing--getting started, sustaining the writing, clarifying it, proofreading, and publishing. It is not a linear model designed to pre-teach, to anticipate a writer's problem, but to allow the writer to deal with his problem in the context of other writers. The writing process begins with the largest context, the whole

composition, and is designed to reflect the voice, style, and rhetorical stance of the writer.

In a writing process environment students work as writers, sharing in a teaching/learning/thinking process that is not always evident in a traditional classroom; the learner is an active participant in the learning process, collaborating with his teacher/coach to make meaning. He is afforded an opportunity to think, to read, and to write in a critical, discriminating, and meaningful context.

The only text required in this learning process is the one which the student produces. This is not to say that both the student and the teacher should not be reading, because certain kinds of reading are prerequisites to writing. But these differ from the presentations of textbooks; these involve talking, sharing, and reading as writers. Such experiences focus the learning on the writer as a craftsman, helping him to understand how writing is made. Current research is extremely helpful to the teacher and should be shared with students in the context of their own writing, demonstrating to them that they too are writers and researchers.

Students will be involved in a complete experience with the writing process. Writing will focus on self and on communicating with others in both the exploratory and expository style. Grammar will be instructed within the act of writing. The teacher will frequently write with the students, serving as a facilitator of the writing process. All members will operate within a community of writers, sharing the complexities and the rewards of participating in the composing process.

AIMS, GOALS, AND OBJECTIVES

The Writing Process Curriculum places a major emphasis on activity. Writers are reading, writing, and sharing their texts with other writers. It involves a total engagement with language, both oral and written. The Aims, Goals, and Objectives of such a program reflect this immersion in language. It is based on the students' need to make sense of the world around them.

In the Writing Process Curriculum, students will frequently be at varying points in the composing process. They may vary horizontally within a grade level and vertically throughout the grades. However, each student will demonstrate increasing skillfulness through engagement in purposeful reading and writing experiences. The Writing Process provides assistance to the learner in building a personal curriculum day by day.

The major Aims, Goals, and Objectives of the curriculum are defined by Robert Zais in Curriculum Principles and Foundations (1976) as Life Outcomes, School Outcomes, and Classroom Outcomes.

Aims

According to Zais, curriculum aims are statements that describe expected life outcomes. Their distinctive quality is that they do not relate directly to school or classroom outcomes. As targets, they are so far removed from the school situation that the degree of their attainment is measurable only (if ever) upon the completion of school. Such aims for the Writing Process Curriculum are:

The use of writing skills to become a functional member of society:

1. Command of the fundamental processes of reading, writing, oral and written expression, self realization.
2. Worthy use of leisure time.
3. Civic responsibility, including social understanding and democratic citizenship.
4. Economic efficiency (vocation and consumer economics).

Goals

In this curriculum, goals will refer to school outcomes. In general, the curriculum goals will be long term in nature. They involve interest, appreciation, interpretation, and critical thinking. The goals (school outcomes) of the Writing Process Curriculum are:

1. Develop critical thinking, problem-solving, and decision-making abilities.
2. Produce students who believe that what they have to say is important.
3. Encourage writing as a way of learning about oneself and about the world.
4. Acknowledge writing as a critical skill in all curricular areas.
5. Develop an appreciation for the life long experience of learning--reading and writing beyond the realm of formal education.

Objectives

The curriculum objectives will refer to the immediate, specific outcomes of the classroom instruction. They relate to the daily activities within the curriculum and are close and visible. The classroom outcomes (objectives) for this curriculum are:

1. To provide students with an opportunity to gain fluency and confidence in written discourse.
2. To allow students to write in many modes, such as descriptive, narrative, persuasive, and expository.
3. To build on students' individual interests and on their reading and oral language experiences.
4. To provide students with an opportunity to write frequently.
5. To allow students to write for a variety of audiences and purposes.
6. To provide students with experience and assistance in all parts of the writing process, such as pre-writing, drafting, revising, and publishing.

STAGES OF WRITING

The Writing Process is often described in stages, including pre-writing, writing, and re-writing. While the writing program at all levels (K-12) should include opportunities for students to become aware of these stages and to have learning experiences in each of them, the stages are not necessarily sequential and discrete. Rather, the stages are largely recursive; for example

a writer may be revising and realize that he needs to brainstorm for additional information. He will then apply a pre-writing strategy to help him collect more raw material. Likewise, the writer may revise early in the writing process and again several times later as the writing progresses.

Some writing assignments may not require attention to each of the stages identified. Such activities as journal writing, entries in day books, and brief written exercises may be designed to promote fluency and confidence and do not require the attention that a formal piece of expository writing may. However, because several of these stages are frequently overlooked in writing programs, an opportunity should be provided for students to experience all of them. The following discussion of each stage is designed to provide an understanding of the Writing Process and to suggest strategies for assisting the student writer throughout the process.

Pre-Writing

Pre-writing includes any experience, activity, or exercise that motivates a person to write, generate ideas for writing, or helps a writer to focus attention on a particular topic. Pre-writing includes talking, thinking, writing--anything that helps the writer get ready to write. This stage is often over-looked, and students are merely expected to write without being assisted in doing so.

For beginning writers, pre-writing may be planned learning experiences that the teacher provides. Later, as they become

more experienced, writers may need less extensively planned pre-writing experiences. Pre-writing helps all writers to discover what they have to say.

The following pre-writing strategies may be helpful for student writers:

[Objectives 1, 3, 6]

1. Lead students in a brainstorming session. Demonstrate the techniques of accepting all responses and striving for quantity. Ask students to brainstorm about their own topic or practice brainstorming in small groups.

2. Provide opportunities for students to interact and to talk informally with one another about their ideas and plans as they begin to write.

3. Make use of such techniques as clustering, jot-listing, list-order-labelling--any collecting device that helps the writer acquire a full inventory of raw material.

4. Use free-writing as a way to generate topics. Write quickly and freely for ten to fifteen minutes and identify possible ideas to explore from the free-writing.

5. Collaborate. What are your friends writing about? What do they know that you don't? Work together; combine your backgrounds, interests, questions, and write to explore, to speculate, and to discover.

Writing

This stage in the writing process includes producing a draft. The writer has collected, sorted, and sifted raw material; he has selected a topic, explored the topic through pre-writing, and is ready to write the piece. At this time it may be helpful to put all the lists, notes, and outlines away and synthesize this information in a draft. Writing in this way is not the mere transcribing or paraphrasing of someone else's work. It is the expression of the writer's ideas. It is a reflection of the writer's thinking. The first goal of a writing program at this stage is to develop fluency and confidence in students as they work as writers. It is only after students have developed this freedom and confidence that they will be able to consider adequately the needs of their audience and the purpose of their writing.

Suggested writing experiences to help students develop fluency and confidence:

[Objectives 1, 3]

1. Keep personal journals, dialogue journals, day books--writing that focuses on the self. It is not intended to be corrected, graded, or even revised.
2. Use a learning log. Use writing to explain a presentation, concept, or a lesson just learned. This may be directed to the teacher, the writer, a friend, or an imaginary audience.
3. Keep notes, journals, logs, or diaries of school

experiences, such as readings, discussions, experiments, and projects. These can later be used for writing for an audience.

4. Dictate ideas, stories, or descriptions of events to another person who records the material. This is an easy way of producing a first draft.

5. Focus on voice. Write honestly, learn how each individual writer "sounds" on the page. A writer's voice is his style. Experiment with voice.

6. Write letters and mail them, make lists and use them; write thank you notes, invitations, notes to your friends in school. Write fluently, purposefully, and honestly.

7. Read. Read extensively and analytically the work of fluent writers. Read as a writer, analyzing the writer's craft. Listen to reading in the same way. How is writing made?

Writing for an Audience

Writers are often their own first audience. Writing for oneself can take various forms, such as journals, diaries, notes, and poems. This is important in helping writers to discover what they believe, know, and wish to say before they write for a larger audience. Writers use this expressive mode to explore, to examine, and to question their own opinions and beliefs. It is thinking made visible.

Among the other audiences to whom students may wish to write are parents, friends, and community members. The classroom climate should be such that students feel they can write to their teacher as a fellow-writer and not only as an evaluator.

Writing for an audience requires that students communicate their feelings and ideas in forms more public than those used when writing only for themselves. As they write, they must constantly envision their audiences and anticipate their needs. To their friends, teachers, and parents, students may wish to write letters, narrations, poems, plays, reports, autobiographies, descriptions, and research papers. To more distant readers, they may wish to write business letters, letter of request, letters to editors, news reports, articles, and instructions. Ultimately, students will write for broader, unknown audiences. As writers do this, they learn to adjust the nature of their diction and rhetoric with a particular audience in mind.

Suggested activities to help student improve their abilities to write for various audiences:

[Objectives 2, 3, 4, 5]

1. Select a real or imagined event (news report, sporting event, accident) and write about the event twice, each time to a different audience.
2. Write to persuade a particular person to agree to do something unusual.
3. Write letters to a given audience for a specific purpose (get well, complaint, letter to an editor).
4. Write about what you have learned in a particular subject for a younger audience or for someone unfamiliar with the subject.
5. Write the same message in several different forms to several different audiences.

Writing With Purpose

In addition to learning to write fluently and to address a variety of audiences, students need to identify a specific purpose for each piece of writing. The purpose is often the motivation for writing. Possible purposes include: writing to inform, to explain, to comfort, to persuade, to complain, to entertain, and to record. Purpose is identified early in the writing process as it guides the rhetorical stance the writer will assume. It affects the point of view and the choice of words that a writer will use. It influences decisions about grammar and usage.

Students need to have experiences in writing for a wide range of purposes so they can learn the effect that purpose has on a piece of writing. They need to become aware of semantics to understand both the denotative and connotative impact of the words they choose.

Suggested strategies to assist students in writing for a purpose:

[Objectives 1, 5, 6]

1. Compile lists of purposes for writing.
2. Identify the writer's purpose in what is read.
3. Write on the same topic with different purposes in mind.
4. Rewrite a completed piece for a new purpose.
5. Parody a piece of writing to practice adjusting purpose.

Responding--Reacting to What was Written

All writers need readers. In all stages of the writing process, the writer needs to see if he is being perceived as he intended; if he has maintained a sense of audience. This is accomplished by a audience-check, by reading the draft aloud to a consultant (peer) or the teacher, or a small group of fellow writers. The reaction of a reader to a piece of writing is usually expressed through questions, suggestions, and statements to the writer about the content, form, focus, rhythm, or point of view of the writing. The response to this is not in the form of an evaluation, but as one writer helping another writer in his composing process. A conference with the teacher or a peer often dislodges the writer, moves him along, helps him to clarify his own thinking. The question, "How can I help you?" is asked by the teacher or the student. The discussion focuses on the writer's text or on his composing process. Many books have been written about this aspect of the writing process. Donald Murray, Donald Graves, Peter Elbow and many others suggest conferencing/responding techniques appropriate for student writers. (See Selected and Suggested References)

One effective way of providing writers with helpful audience responses is by having groups of peers provide each other with reactions to early drafts of their writing. This helps writers to focus, clarify, and organize their writing. A writer may also wish to have a reader assist him with editing and proofreading.

Writers rely on each other as they strive to make meaning out of a piece of writing.

Suggestions which elicit responses to writing:

[Objectives 5, 6]

1. Provide demonstrations of the group processes involved in conducting conferencing sessions. Role play conferencing techniques.
2. Provide response sheets, forms, or group conference sheets that allow students to respond in writing to their own and their classmates' drafts.
3. Conduct whole-class response sessions or use an overhead projector to examine writing and show students how to make specific suggestions that go beyond initial vague and general statements of likes and dislikes.
4. Establish a schedule of individual conferences with students regarding their writing.

Revising--Re-Seeing What was Written

The response process is an essential step in helping students see their work through the eyes of the writer. Revision is the next step. The writer switches from writer to critical reader. The emphasis is on how well the written material communicates the writer's intent to the audience.

During this stage of the process, the writer considers such matters as unity, focus, order, clarity, and word choices. He

may concentrate on a lead, the organization of the draft, the use of supporting evidence, and/or the ending. The writer may consider adding further information, qualifying details, concrete examples, sensory details, and/or transitional words and phrases. He may need to change the focus of the draft or insert arguments to meet anticipated audience objections. The writer may read his text aloud or have a peer read it aloud to him; he listens critically and questioningly for possible misstatements, errors, or sources of confusion. The degree to which the student will attend to these revision strategies will depend on the skill and maturity of the writer. However, even the inexperienced writer can benefit from reading the draft aloud. He can rely on his ear as a helpful tool of revision.

Revision entails writing, rewriting, reading, and rereading. It is important to remember that not all writing needs to be taken through the revision stage. Part of learning to revise is determining which pieces of writing merit revision and which pieces of writing are ready for it. Much of student writing should be done for the purpose of developing fluency and confidence and/or reinforcing the learning of subject matter. The value of such writing is in doing it, not necessarily in producing a polished piece. However, it is critical that all students be given frequent opportunities to take pieces of writing through the revision stage.

Suggested activities to encourage students to revise their writing:

[Objectives 3, 5, 6]

1. Distribute copies of writing by peers or from published sources and have students read them for clarity, meaning, and for total effect. What kind of questions does this raise?

2. Have students exchange drafts and indicate to each other where clarification or more information is needed.

3. Practice "showing" not telling. Have students identify a telling sentence in their own writing and turn it into a showing paragraph using concrete and sensory details. Make a list of telling sentences and have students practice showing. (See Ken Macrorie, Telling Writing).

4. Give students examples of the revisions that professional writers have made of their own writing. (For example, Donald Murray in Write to Learn demonstrates his revision process).

Editing/Proofreading--Refining, Polishing, Cleaning Up the Text

The refinement stage of writing includes the cleaning up and correcting of a piece of writing. It is at this point that the writing must be technically correct and adhere to standard conventions of English. A variety of people may assist the student writer with the editing process, including peers, teachers, tutors, and parents. The following matters are dealt with in this stage: 1. The conventions of writing (grammar, usage, capitalization, punctuation, spelling, and paragraphing). 2. Diction, that is analyzing the draft for appropriate and

effective word choices; 3. Syntax, which includes changing sentence structure and correcting awkward constructions; 4. Accuracy of text, which involves checking quotations, dates, and footnotes; 5. Proper manuscript form (depending on the nature of the assignment). This includes proper margins, headings, and paging.

Suggested activities to teach editing skills to students:

[Objective 6]

1. Provide students with written standards for editing, such as proofreading symbols, an editing checklist, and a style book or handbook. (For example, A Manual of Style, published by the University of Chicago Press)
2. Help students to develop their own editing checklist. Use two proofreaders per draft, attach editing checklists to the draft and return to the writer.
3. Lead an editing session. Workshop common areas of weakness and concern.
4. Use a grammar notebook. Have students record the errors they most commonly make. Identify the error, the reason the writer thinks he is making it, and the correction of the error. (Refer to a handbook to check the correction and keep an on-going personal grammar record-sheet).
5. Have students edit examples of writing that contain the specific types of problems that are dealt with in the editing process.

Post-Writing--Realizing the Importance of Writing

Post-writing includes all of the activities that teachers and students can do with a finished piece of writing. This stage is designed to help students realize the importance of, and establish value for, their own writing.

Traditionally, students often see their writing merely as products for teachers to grade. This frequently results in the construction of meaningless prose rather than the communication of something the student cares about to a genuine audience. Often, post-writing involves sharing the written work with an audience. It may range from reading aloud to some form of publishing or display. At other times, the writing may be put away for personal use, or even discarded. Awareness of the post-writing stage gives students a sense of audience and helps them to realize that their work is purposeful and appreciated.

Suggested Post-Writing Activities

[Objectives 3, 5, 6]

1. Publish student writing in class magazines, school magazines, classroom collections, and in local newspapers.
2. Have students share their writing by reading it aloud to a small group, a class, or a larger school or community audience.
3. Have students exchange writing between classes and schools.
4. Have student editorial boards review writing and edit it for publication.

5. Suggest that students use personal writing as a means of clarifying issues for themselves.

6. Have students use practical pieces of writing--job applications, resumes, letters, notes, advertising copy in actual transactions with others.

7. Recognize writing through writing contests, Young Author's Fairs, awards, and assembly programs.

8. Allow students to set aside or discard pieces of writing which they do not wish to carry through to a finished product.

MAPPING

Curriculum Course Outline

(Adapted from Campbell County High School, Gillette, Wyoming, 1983-1985).

Course Title: Composition I

Length of Course: One Semester

Grade Level: 11, 12

Prerequisite(s) None

Course Abstract:

Composition I is designed for student writers. Participants will be involved in a complete experience with the writing process. Students will explore both reflexive and extensive modes of discourse. Current research on writing will be presented.

Course Objectives:

1. To provide students with an opportunity to gain fluency and confidence in written discourse.
2. To allow students to write in many modes, such as descriptive, narrative, persuasive, and expository.
3. To build on students' individual interests and on their reading and oral language experiences.
4. To provide students with an opportunity to write frequently.
5. To allow students to write for a variety of audiences and purposes.
6. To provide students with experience and assistance in all parts of the writing process, such as pre-writing, drafting, revising, and publishing.

Unit Design:

Develop Fluency and Confidence
Descriptive Writing
Narrative Writing
Transactional Writing
Academic Writing
Writing the Research Paper

MATERIALS AND ACTIVITIES

FOR USE IN

TITLE: Development of Fluency and Confidence

		Objective
1.	Focus Free write - "What do you hope, think, and fear might happen in a writing class?"	1
2.	Discuss Tools and Techniques of Writing - Attached (Donald Murray, Peter Elbow, Dan Kirby).	1,3,4
3.	"Myths of Writing" - Frank Smith - Read and discuss. Respond to in writing. (Article Attached).	1,4,5
4.	Free Write for a topic. Begin a draft. (Notes on Free Writing Attached).	1,3,4
5.	Discuss Voice - Notes attached (Kirby-Liner-Murray). Activity - Adjusting Voice.	1,3,4
6.	Mad Talk, Soft Talk, Fast Talk. (Adjusting Voice - attached).	1,3,4
7.	Talking Back to yourself - 30 min. Share with partner - Inside Out, p. 23.	1,3,4
8.	Liar Game - Inside Out, p. 24	1,3,4
9.	"Desiderata" (any song); do creative Response Sequence (Inside Out, p. 145) Create a piece of writing - poem, story, letter, drawing, etc., in response to the tape.	1,3,4
10.	Discuss Audience - (notes attached) (Elbow, Murray, Kirby). Role Play - guest at dinner Practice Adjusting Voice	1,4,5

11.	"Richard Cory" - read silently and then aloud Adjusting Audience (1-5) Poem and Activity Attached	1,3,4,5
12.	Favorite Object - Tell someone older about it, tell someone younger about it, tell a peer about it. (Note - shift in voice and audience).	1,3,4,5
13.	Brainstorm. "People We Support" and "People We Can Live Without" Choose a topic Jot list 10-15 items Free write (discussion of pre-writing attached)	1-6
14.	Use Pre-writing to draft a piece. Identify audience. Write honestly, listen to the voice in your piece.	1-6
15.	Read drafts in small groups - de-brief.	1-6
16.	Use peer response to evaluate (attached).	1-6

TOOLS AND TECHNIQUES OF WRITING

Tools of writing - No. 1 Silence Everyone's silence is a courtesy to other writers.

No. 2 Favorite pens, pencils, and paper for rough draft.

No. 3 Audience available to evaluate writing.

No. 4 Time to plan, write, and revise.

New Way of Thinking - positive thinking, "I am a writer. I'm willing to work at it." Beginning today, start thinking of yourself as a writer.

Your new role as writer may feel a little strange at first. But thinking of yourself as a writer is simply a pact with yourself. It's a commitment to get serious about writing.

"Good Writing grows from the inside out." Writing begins with writers' ideas and feelings about the people and experiences in their lives. Effective writers shape pieces from the inside out. They discover what they have to say first, then they develop their writing for outside audiences. The first drafts are for discovery. Effective writing begins with you! Effective writing grows out of personal feelings, opinions, ideas and experiences.

Writing is a developmental process that grows gradually over time. Such writing does not occur magically. It takes commitment and practice (Inside Out, 1981).

FREE-WRITING

Free-Writing - When you free write, you write as fast as you can, letting words and ideas tumble out of your mind onto the page. You try to keep writing until you have said your piece. You do not worry about the niceties of organization and mechanics. Free writing is a way of finding out what you know and what you feel. Free writing helps you discover. Some pieces will blossom into more polished pieces of writing - others will just help you clarify your thinking. Free writing is part of the philosophy that you learn to write by writing.

Look inside yourself. What special knowledge and abilities do you have? What are some things you know more about than other people do? What are some things about yourself which make you proud? What are some hopes for the future? What are some things you hope to know more about? What do you spend most of your non-school time doing? Don't try to answer all of these questions in your free-writing. If you get rolling on something, stay with it. Let your pencil follow your mind. Keep writing.

Reread your free writing quietly to yourself. Ask yourself these questions: Does it sound like me talking? Is it truthful? Does it say what I wanted to say? Check carefully for missing words. Fix up any parts which aren't clear. Reread your free writing again. Mark any surprising or vivid words. Mark parts you think are particularly good. Keep all your writing.

VOICE

Inside Out (Kirby & Liner)

-When you read good writing, you "hear" the sound of another human being talking to you. A writer's style is the "sound" of a voice on the page. The natural place to start with a beginning writer is with his or her own voice. The first thing beginning writers should learn is how they "sound" when they write

-Before you write your next paper, sit still a moment and listen to yourself speaking inside. If you hear a voice that takes on a clear tone (happy, calm, humble, arrogant, loving, irritated, enraged, soothing, or ironic) listen as you write and get it on paper.

-After completing a piece of writing, ask yourself, "Does this sound like me? Can I hear myself in this paper?"

EXPERIENCING A RANGE OF WRITING VOICE:

1. Mad Talking - Think of someone or something that make you very angry. Who is someone who really makes you mad? Don't say the name out loud; just think of the person. Or maybe there's something that makes you madder than any person--your neighbor's aggravating dog, something like that. Think of it. Or maybe it's a situation that really steams you--like some rule at school. Think of that. Close your eyes and see your subject. Concentrate hard! Get mad! Take five minutes to say in writing the angry things you feel about that person, thing or situation.

2. Soft Talking - Think of a person or thing in need of comforting. You know someone who's been hurt or is in trouble, or who's suffering in some way. Or maybe it's an animal--a pet hit by a car, or sick--or even something not alive you feel sorry for. (Like an old car). Concentrate on that person or animal or thing and feel sorry. Close your eyes and visualize your subject. Now write for five minutes to comfort that person or thing.

3. Fast Talking - Persuade someone to do something or to believe something. Think of somebody you want to talk into doing something. Visualize your subject; concentrate on winning them over. Write for five minutes your most persuasive argument to that person.

FOLLOW UP:

Have a student read aloud at least two of his papers, and talk about how the papers change from one mode to another. Make three columns on the board for Mad Talking, Soft Talking, and Fast Talking, and list under each the stylistic devices used in each kind of writing as they appear in the papers as they are read. Some of the stylistic devices may include: Mad Talking -- loaded language, abrupt sentences, repetition of key words and phrases, sometimes profanity. Soft Talking -- repetitious, rhythmical sentences linked with conjunctions and little punctuation, a slower pace. Fast talking -- logical, parallel sentence patterns; strong, active, or imperative verbs. Read examples on pages 121 & 122 (Inside Out, 1982).

VOICE ACTIVITIES

Talking Back to Yourself - write a dialogue in which you say something and talk back to yourself.

1. You're about to do something you know is wrong.
2. You have just wrecked your father's car.
3. You have money for a new album, but which one will you buy?
4. Your parents expect you home at a certain time. You're two hours late. The lights are on, and you know they're up waiting for you.
5. You've just been kicked out of class and are waiting in the assistant principal's office.
6. The police have just pulled you over for speeding. The officer is walking up to your car.

Write for thirty minutes. Write quickly. Read papers aloud and talk about the two voices in the papers and how they are different, and how they shift registers as they change point of view.

(Inside Out, 1982).

LIE GAME

Ask each student in your class (if you have a large class, select 15 volunteers) to think of something that has or might have happened to them in the past - for example, "My father was an Olympic swimmer;" or "I broke my nose in fourth grade;" or "We have ten aquariums in our house and 100 guppies." Give them a minute or so to think about something.

Ask the students to take out a sheet of paper and number from 1 to whatever. There is one basic rule in this game: whatever they tell about themselves must be wholly true or wholly false. No half-truths are allowed.

Begin the game by telling something about your past. I usually tell a good lie: "I was on a high school basketball team that went to the state tournament," or "Right after college I spent a couple of years hanging out in Hollywood trying to make it as an actor." Whatever you tell them, make it a good one; your lie or truth will be a model (p.24).

After you have made your statement, ask them to mark True or False beside number 1. Continue around the room. Keep it moving. Ham it up a bit. When all players have made their statements, get them to correct their papers by asking the person who made the statement to give the correct answer.

"The purpose for the Lie Game is perhaps obvious, but let me sum it up. First, it's a talking activity. Second, it's a composing activity. Third, it's a self-disclosure activity and a good way to get the writing class moving." (Inside Out, 1982).

COMPOSITION LECTURE - AUDIENCE

Writing's greatest reward is the sense of reaching an audience. (Elbow, p. 212).

It's easy to keep audience in mind when speaking. Talking to other people seems natural. They respond as you speak. If your message is garbled, listeners let you know. At times they stop you in midstream to ask questions. Often, however, their reactions are subtle. Eyebrows knit into frowns or faces wrinkle into quizzical expressions. Whatever their feedback, your audience is present to tell you it needs help. If your intended message is not getting across, you automatically adjust to assist listeners.

When you are writing, the task isn't so simple. There is no audience present, no exchange to depend on. Writers have to envision an invisible audience; they guess what readers will need. For this reason writing often feels unnatural. Writing, a solitary act, is often lonely. Inexperienced writers sometimes get trapped by the seclusion. They begin talking only to themselves in writing, forgetting about their audience altogether.

Activity: You have a guest over for dinner. Your mother has gone to great lengths to see that everything is just right. In the middle of dinner, your sister, the clutz, spills a glass of milk in your lap. Role-play what you say when

the guest is your boyfriend
the guest is your sister's boyfriend
the guest is your mother's new boss

You leave school early for a dental appointment. Unfortunately, you have a wreck in the parking lot. You're okay, but the car sustains about $300 worth of damage. Write what you say to

the oaf that backed into you
the friend from whom you borrowed the car
the school official who heard the crash
the parent who assumed you were taking the city but to the dentist's office

As a class, discuss audience strategies employed by the "you" in each scene:

What voice changes did you note as audience changed?
Did the speaker alter language choices? Explain.
Did you note any changes in the speaker's story? Talk?
If applicable, give examples of the speaker being blatantly dishonest as opposed to being sensitive to audience.

In transactional writing the writer's primary goal is to connect with an audience. The writer's ability to tune into an audience determines the success of a piece of writing. Audience consideration necessarily absorbs a large part of the writer's time. Good writers know their audience; they are sensitive to readers' needs and expectations. The best writing gets things done by reaching an audience. Your audience will strongly influence your writing style.

Think of a recent graded assignment. Make it one on which you'd like a higher evaluation.

1. Explore a range of appeals. Deliberately alter your voice in three different pieces. In your first appeal, deny any responsibility for the grade. Place the blame squarely on the teacher.

2. In a second piece, grovel for a higher grade; be humble and ingratiating. Beg if you must, but get that grade changed.

3. In a third piece, reason with your teacher. Lay out the facts in no-nonsense fashion. Be courteous but unyielding. Convince your teacher to change your grade in a coldly logical piece.

After freewriting your appeals, form small groups for discussion. Examine your three pieces for similarities and differences. Ask each group member to reveal the most comfortable voice.

Speculate about the voices. Would the first voice work on any teacher you know? Would the second or third voice work?

Zero in on the audience to whom each appeal is directed. Would a fourth voice or perhaps a combination of voices be more convincing? What kind of appeals will a person listen to? What kind of appeal will put this teacher off? Can you alter the language to elicit a more favorable response?

Richard Cory

Whenever Richard Cory went downtown,
We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean favored, and imperially slim.

And he was always quietly arrayed,
And he was always human when he talked;
But still he fluttered pulses when he said,
"Good-morning," and he glittered when he walked.

And he was rich-yes, richer than a king-
And admirably schooled in every grace:
In fine, we thought that he was everything
To make us wish that we were in his place.

So on we worked, and waited for the light,
And went without the meat, and cursed the bread;
And Richard Cory, one calm summer night,
Went home and put a bullet through his head.

Olson, Miles. The Writing Process, Allyn and Bacon, 1982.

The Writing Process
Allyn and Bacon, 1982

WRITING ABOUT A POEM

This activity will be done in class. Choose one of the following writing tasks. In completing the assignment use appropriate language to fit the audience to whom you are writing. You may make up additional details that help you fulfill your purpose for a particular audience. Choose one of the following writing tasks.

1. Write a newspaper account of Richard Cory's death. Think about this account as a front-page headliner. To get ideas, you may want to look over the major stories on page one of a local newspaper.
2. You are Richard Cory's wife. Since there are no telephones, you have to write Cory's aged parents who live in another town. Tell them about his death.
3. You are the coroner in Richard Cory's town. You have just finished doing the autopsy. Write a report for the police department.
4. You are a newspaper reporter who handles the society section. Write a story for the newspaper about Cory's funeral.
5. Make up your own situation and write for a specific audience.

PRE-WRITING: COLLECTING RAW MATERIAL FOR WRITING

Most writers don't start with a good focal point. They have to look for one. They have to sort through their experiences, observations, and ideas for something worth writing about. This preliminary collecting and sifting of possibilities, often called pre-writing, is an essential step in the writing process.

According to Britton (1975), a writer's past experiences and frames of references serve to color facts which have been gathered. Writers then analyze, synthesize, interpret facts in relation to their point of view.

Pre-writing is all the thoughts, sights, sounds, tastes, feelings, opinions and attitudes a person has ever experienced. Our job is to call these memories out of storage and find ways of expressing them clearly and comfortably.

Pre-writing is a period for exploration and discovery prior to the actual composition of a piece.

Pre-writing is talking and writing occurring together.

Pre-writing is a period of gestation in which an event, as part of the subconscious, is transformed into meaning by becoming integrated into a writer's life experiences so that the event can be given significance. It is at this point that the writer is ready to write about it.

**The point for pre-writing is to survey some of the possibilities for writing about a subject.

PRE-WRITING STRATEGIES:

1. free writing
2. brainstorming
3. jot listing
4. clustering
5. webbing
6. recording observations
7. LOL (listening and ordering)
8. talking
9. reading
10. analyzing the composing process
11. use of tape recorders to improve the composing process

Brainstorming:

Have someone write these two categories on the board: People We Can Live Without and People We Support. People We Can Live Without includes those who rub you the wrong way. They are people who constantly complain they're going to fail, then make the only A; or people who claim to be your best friend, then steal you steady; or people next door who have a party and don't invite you. People We Can Live Without drive you up the wall.

People We Support are people you identify with. Others may ridicule them, but you understand them. They may be people you feel for; they could even be people much like you. Maybe they're people who are shy or people who cry at sad movies or people who are dreamers.

Brainstorm for people in each group. Keep your thoughts flowing. Play off each other's responses. Don't stop until you've exhausted the list of people who spark your interest.

People We Can Live Without

People Who:

brag all the time
complain constantly
abuse children
break into lunch line and invite all their friends to join them
play practical jokes
laugh when nothing's funny
use your locker as a trash heap
answer every question with another question
don't trust teenagers
think they're cute
are rude or inconsiderate
mow their lawns at 7 a.m. on you only day to sleep late
take their half of the road out of the middle

People We Support

People Who:

are lonely
have been wronged
have been jilted
are frightened
wear braces
are uncoordinated
are short
don't have a car
fight for what they believe in
are good sports
are funny
are sick
get blamed for things they didn't do
are hungry

Jot-listing:

Select a category. Think about the people who are your focal point. Recall vivid recollections. Record tidbits as they come to you. Jot down specific details.

People You Can Live Without

Who are these people? Do they share common characteristics? Can you recall your last run-in with these people? What happened? What do these people do that irritates you? How does their behavior make you feel? How do you react? Do you think these people should change? Why? What would you suggest they do?

Sample: Every day people break into lunch line
Wait till teachers' backs are turned
They have different techniques:
boldly walk up
sneak
push
charm their way
follow a teacher who's walking to the front
I'm hungry, too
They make me late to class
I was there first
I'm burned up because everyone lets them get by with it--including me.

People You Support

What are these people like? What about them touches you? How are you like these people? Have you been in a similar predicament? Do you consider these people underdogs? Explain. In what ways are these people different from you? How do others respond to them? How do you think others should react? Why? How do you react? What could these people these people do to help themselves or improve their situation? What words of encouragement do you have for these people?

Sample: People I Support--People Who Are Short

Males and females 5'3" and under
My height is 5'
I've been called "Shrimp" for as long as I can remember

I'm the shortest person in my family
Some short people are under dogs. They definitely come under the armpits of most people
Others should keep their mouths shut because some short people are sensitive
Rejection by tall girls

While your thoughts on the topic are fresh, free write. Read over your jot list. You don't have to use everything, but it's a good idea to mark those parts you want to include. Then just pour down your thoughts. Write this piece from the inside out. Discover what you have to say.

Adapted from: Olson, Miles - The Writing Process. Allyn and Bacon, 1982.

Pointing

Readers point to words and phrases that work well or have a unique effect in the piece. Responders may draw lines under these words and phrases or simply note them on a separate response sheet. Likewise, students may point to weak or empty words or phrases. Limit negative pointings to only a few serious problems.

SUMMARIZE

1. First tell quickly what you found to be the main points, main feelings, or center of gravity.

2. Then summarize the piece into a single sentence.

3. Then choose one word from the writing that best summarizes it.

4. The choose a word that isn't in the writing to summarize it.

EVALUATION

4 - The piece has a readily understandable center of gravity and solid supporting detail.

3 - The piece has a center of gravity, but it's not powerfully stated and is lost among the verbiage.

2 - The piece starts anywhere and goes nowhere.

1 - The student performed the assignment.

MATERIALS AND ACTIVITIES

FOR USE IN

TITLE: Descriptive Writing

		Objective
1.	Sensory Writing Allyn & Bacon, The Writing Process, Level 11; Sensational Sentences 1-7 Copy Attached	1,2,3,4,5
2.	Details - read poem "Details" (attached) Play detail game (copy included)	1,2,3
3.	Sense Dilemma -- if you had to sacrifice one of your senses which one would you give up and why?	1,3,4
4.	Meditation of a Grape (observe and note detail) copy attached	1,2,4
5.	Walk a block to see - write 5 sentences Walk a block to hear - write 5 sentences Workshop in class	1,2
6.	Look at a professional writer's use of of sensory words to describe a scene. (Excerpt by Jack London attached)	2,3
7.	Practice expanding a telling sentence into a showing paragraph (handout attached)	2,5
8.	Write a sensory composition, use sensory words, strong verbs, show - don't tell	1-6
9.	Get a peer response to your draft (Peer Evaluation Exercise attached)	5,6
10.	Share writing in small groups, hand-in	6
11.	Walking Composition (Attached)	1,2,4
12.	Browsing with eye and ear (attached)	1,2

Supplemental Material:

Film: "Solo"
Music: "Hooked on Classics I"

Comments: The film is shown without the voice: "Hooked on Classics" tape is played simultaneously. Excellent sensory awareness. Do a creative response sequence to the film. Write a song, poem, letter, story, etc. in response to the activity. Share in groups and hand-in. Performance score only.

Olson, Miles. The Writing Process, Boston: Allyn & Bacon, 1982. Level 11.

SENSORY WRITING

When you record sensations, you are writing descriptively. In descriptive writing, you try to draw images that your reader will be able to imagine. In this way, writing description is like painting a picture. An artist has to select colors, forms, and shadings very carefully to re-create the image that he or she wants. As a writer of description, you are using words instead of paints, but you must also be concerned with colors, forms, and shadings. By carefully selecting connotative words that enhance your image, you can create subtle shadings of meanings.

Word choice is crucial in descriptive writing. You want to make sure that your reader will be able to re-create images you are projecting on paper. When you are writing description, you can appeal to one or more senses. The choice is up to you. The paint is sensory language that can come alive.

Read the following excerpt from the novel To Kill a Mockingbird. Notice how the author Harper Lee uses concrete words to describe the town of Maycomb.

> Maycomb was an old town, but it was a tired old town when I first knew it. In rainy weather the streets turned to red slop; grass grew on the sidewalks, the courthouse sagged in the square. Somehow, it was hotter then: a black dog suffered on a summer's day; bony mules hitched to Hoover carts flicked flies in the sweltering shade of the live oaks on the square. Men's stiff collars wilted by nine in the morning. Ladies bathed before noon, after their three o'clock naps, and by nightfall were like soft tea cakes with frostings of sweat and sweet talcum.
>
> People moved slowly then. They ambled across the square, shuffled in and out of the stores around it, took their time about everything. A day was twenty-four hours long but seemed longer.

Even if you haven't read To Kill a Mockingbird, you know a good deal about the town of Maycomb from this short passage. The town comes to life for a reader because the author uses concrete words that create vivid and precise sensations. With your classmates and teacher, discuss the picture words Haper Lee uses in the novel. You might want to begin with some of the following questions:

1. Which words help you see the town most vividly?
2. Which words help you hear the sounds in the town?
3. Which words appeal to the sense of touch?
4. What impressions do you get when you read the following lines?

a. "In rainy weather the streets turn to red slop. . . ."
b. "A black dog suffered on a summer's day. . . ."
c. "They ambled across the square, shuffled in and out of the stores around it. . . ."

How do the sensations re-created in these lines make you feel about the town? You have experienced many people, places, and events that you could describe to someone else. Practice in using sensory words will help you describe them more vividly. It might be a good idea to begin by writing sentences that create a strong sensory impression.

Sensational Sentences

Write one sentence describing the sensations that might be created by each of the following items. For example, for the first, you might write: "The chocolate candy was chewy, drying up my mouth, sticking to my teeth, but tasting sugary good."

1. A kind of candy, piece of cake, or piece of fruit pie
2. The small of the grass after a spring rain
3. A freshly painted room in your house
4. A kitchen on Thanksgiving Day
5. The school band warming up for the football game
6. The locker room before the game
7. Make up your own

Share your sentences with a group of four or five classmates. When someone else is reading his or her sentences, listen very carefully. Can you re-create the sensations described? Which words appeal most strongly to the senses? If you can't re-create the image, help the writer by suggesting words that might make the image clearer. Use the suggestions of your classmates to strengthen sensory appeal. Now, read your sentences again. Are they more descriptive?

DETAILS

A detail tells a rat from a rabbit,
defines a giraffe,
profiles an elephant.

A detail is a fingerprint of the character, making it specific, and different, and unique.

A detail may evoke a face, or a forest, or a fragrance. It may even evoke an idea.

Details can be gleaned by the senses,
by research, or
by analysis.

Details are the multitudes of images of a Brueghel, or the broad, wild colors or a Kindinsky.

Details make up the macabre in Poe,
the loving loneliness in Emily Dickinson,
the brutal wisdom in Shakespeare.

Details crawl and leap and strut and slither and whine.

Details are red, white, blue, green, black, yellow.

Details sound hard and soft, melodic and discordant, shrill and reassuring.

Details comfort, dismay, appall, appeal, and shock.

A detail turns a home run into a pop fly, or
a gutter ball into a strike.

A detail may turn a victory into a rout, but a different detail may turn a rout into a victory.

Details are as plentiful as grains of sand on a beach,
as varied as apples picked in the same orchard,
as colorful as tumbling leaves in October.

To the writer, details are red corpuscles providing sustenance, and strength, and life itself.

For life is made up of details.
And details re-create life.

Berbich, Joan D. Writing Creatively, New York: Amsco School Publications Inc., 1977.

DETAIL GAME

GETTING STUDENTS TO USE DETAIL -- Pre-Writing Presentation

If you have despaired of ever getting your students to embellish the monotonous gray tones of their prose with specific and colorful detail, you might try a device that has worked very well with students in the remedial writing laboratory at the University of Michigan at Flint, Michigan. It is a game that not only teaches the art of being specific and graphic, but also leaves students looking forward to the next writing session.

You begin the exercise by giving the students a cartoon or a picture depicting a situation about which it is easy to conjecture a background. One of my favorites is a cartoon showing two castles with a valley in between. On the balcony of one a king, queen, and various personages are standing by the prince and his bride,the neighboring princess. The prince is saying, "There's really not much to tell. I just grew up and married the girl next door."

We talk a little about what it would be like to grow up a prince and about how a prince might go about courting a princess. After a little discussion, the class is asked to write a narrative detailing something about the boy's and girl's backgrounds, about their meeting, and about the courting (where they went, what they did, etc.).

The next day I divide the class into groups of from three to five people. I ask how long it would normally take to read one person's narrative to the group. Most guess about two or three minutes. then I tell them that <u>today</u> will be different because the rest of the group will be interrupting constantly to ask question, every question they can think of. What color was the girl's hair? Were the boy's black shoes shiny or dull? Why did the girl's uncle want to buy them a Volkswagen rather than a Buick? How far was it to the drive-in? In other words, the group wants to know everything about everything.

The object of the game is to think of so many questions that the person who is reading cannot finish his or her narrative within a set time limit, say ten minutes. Each time a question is asked, the person must stop and fill in that detail (actually writing it on paper). If the group can prevent the reader from getting to the end of the paper by asking enough questions, they each get two points. If the person can get to the end, he or she gets six points. The game generally gets exciting.

Playing this composition game accomplishes two things; first, it shows students how much detail they can actually produce, and second, it motivates them to try for it. The second time the game is played, you will see your students working hard at getting in as much specific and graphic detail as they can think of, trying to anticipate and frustrate the inexorable

interrogators. Subsequent games could be used to help students understand the function of detail in controlling a story's progress, tone, structure, etc. Part of the game rules might include a point system which awards points to the storyteller if he or she is merely being asked for padding by the interrogators. As the students continue to write, they will hopefully not lose the outpouring of details which the game initially encourages, but will be better able to select the details which clearly and effectively tell their particular story. It is important for the teacher to emphasize that it is the quality of the details that matters, not the quantity; and to shift the emphasis ultimately from winning the game to an involvement with good writing. As both parts of the process can be satisfying, this type of exercise should prove enjoyable for student and teacher alike.

Hand-out given at Colorado Language Arts Association, Spring, 1981.

MEDITATION ON A BUNCH OF GRAPES

One exercise which often produces writing more creative than usual from students is a meditation on a bunch of grapes. The exercise begins by giving each student a small (2-4 grapes per bunch will suffice) bunch of grapes to be examined carefully "as if you've never seen a grape before in your life." As observation sheet can be given to each student. Such a sheet would contain something like the following:

Do the following with your grapes and take notes after each step:

1. Examine them visually very carefully--pull one off the stem.
2. Peel one grape. Smell the grape.
3. Hold the peeled grape up to the brightest light available and look through it.
4. Squash a grape with your fingers.
5. Eat the peeled grape. Eat an unpeeled grape.
6. If there are seeds, examine them visually and taste one.

After completing the above examination write creative answers to the following requests for information and analogies:

1. Select the most perfect grape in your bunch.
2. Describe a grape to someone who has never see one.
3. A grape is to a bunch of grapes like a _____ is to a _____.
4. A peeled grape held up the the light is like a _____ _____.
5. List one or two things you discovered about grapes you never knew before.
6. Peeling a grape is like _____.
7. The smell of a grape is _____.
8. My favorite recreational activity is squashing grapes because it's like _____.
9. The taste of a grape is to canned grape juice like _____.
10. I am like a grape in that _____.
11. A grape is about to be eaten. If it could talk what would be its last words?
12. What is the sound of a grape?

Share the varied answers with the class. If the answers are not particularly creative try some group brainstorming to improve them. Ask if anyone learned anything about creative writing from the grape meditations. The general level of writing will probably be more creative than with a normal assignment.

The point of this exercise is to demonstrate the value of something real to write about and use as a basis for metaphors and comparison. The exercise also points out that even familiar objects have secrets that are revealed only upon close observation. A follow-up assignment could be given to write one creative sentence (or paragraph, poem, story) using the grape as a central image or character.

Huntington Beach Writing Project, Huntington Beach Union High School District, 1977-1980.

Before you begin the next activity, look at a professional writer's use of sensory words to describe a scene.

> It was the green heart of the canyon, where the walls swerved back from the rigid plain and relieved their harshness of line by making a little sheltered nook and filling it to the brim with sweetness, roundness and softness. Here all things rested. Even the narrow stream ceased its turbulent down-rush long enough to form a quiet pool. Knee-deep in the water, with drooping head and half-shut eyes, drowsed a red-coated, many antlered buck.
>
> One one side, beginning at the very lip of the pool, was a tiny meadow, a cool, resilient surface of green that extended to the base of the frowning wall. Beyond the pool a gentle slope of earth ran up and up to meet the opposing wall. Fine grass covered the slope-grass that was spangled with flowers, with here and there patches of color, orange and purple and golden. Below, the canyon was shut in. there was no view. The walls leaned together abruptly and the canyon ended in a chaos of rocks, moss-covered and hidden by a green screen of vines and creepers and boughs of trees. Up the canyon rose far hills and peaks, the big foothills, pine-covered and remote. Any far beyond, like clouds upon the border of the sky, towered minarets of white, where the Sierra's eternal snows flashed austerely the blazes of the sun.
>
> Jack London

Notice how London makes use of the different senses in his description. Notice also how he uses exactly the right words to help the reader re-create that experience.

Sight	the green heart of the canyon; a red-coated many-antlered buck; a tiny meadow; a ... surface of green; gentle slope of earth; fine grass covered the slope; grass ... spangled with flowers, patches of color, orange and purple and golden; minarets of white
Hearing	here all things rested; stream ceased its turbulent down-rush; a quiet pool
Touch	roundness and softness; cool, resilient surface

SHOW -- DON'T TELL

DAILY PRACTICE EXPANDING A GENERAL SENTENCE

Since students need the discipline of regular routine to reinforce use of concrete details in place of, or in support of, their generalities, I assign a daily homework challenge. I give them what I call a telling sentence. They must expand the thought in that sentence into an entire paragraph which shows rather than tells. They take home sentences like:

- The room is vacant.
- The jigsaw puzzle was difficult to assemble.
- Lunch period is too short.

They bring back descriptive paragraphs--short or long, but always detailed, and focused on demonstrating the thought expressed in the assigned telling sentence. I challenge students not to use the original statement in the paragraph at all. I ask them to convince me that a room is empty or a puzzle is hard to assemble without once making the claim directly. The challenge is much like charades: they have to get an idea across without giving the whole thing away.

In order to establish the difference between telling and showing, I distribute the following two paragraphs to my students. The first is written by a seventh grader, the second by novelist E.L. Doctorow. Both passages concern a scene at a bus stop.

Telling:

Each morning I ride the bus to school. I wait along with the other people who ride my bus. Sometimes the bus is late and we get angry. Some guys start fights and stuff just to have something to do. I'm always glad when the bus finally comes.

Showing:

A bus arrived. It discharged its passengers, closed its doors with a hiss and disappeared over the crest of a hill. Not one of the people waiting at the bus stop had attempted to board. One woman wore a sweater that was too small, a long skirt, white sweater socks, and house slippers. One man was in his undershirts. Another man wore shoes with the toes cut out, a sailed a blue serge jacket and brown pants. There was something wrong with these people. They make faces. A mouth smiled at nothing and unsmiled, smiled and unsmiled. A head shook in vehement denial. Most of them carried brown paper bags rolled tight against their stomachs.

From <u>The Book of Daniel</u>

When asked to distinguish the differences between the two paragraphs, most students respond by saying the second paragraph is better because they can picture the scene more easily. They think the people in paragraph two are "weird, poor, and lonely," (all telling ideas). But this interpretation comes from the pictures (their word), pictures of people wearing torn clothing, carrying brown paper bags instead of lunch boxes, wearing unhappy expressions on their faces. Student writers can easily discern good description. Getting them to write with close detail is not managed as smoothly.

I remind students that the storybooks they read as very young children are filled with colorful illustrations that show the events described on accompanying pages, the writer does not have to describe the lovely red barn with the carved wooden trim, for the picture next to the caption "the barn was beautiful" reveals that idea. However, in more mature literature drawings disappear from the pages, and the writer assumes the role of illustrator. Language must be his brush and palette. Following such a discussion, I initiate the daily training exercise, explaining to students that they will expand one sentence each night from telling to showing during the entire course of the semester.

Below are sample daily sentences. These sentences are given in no particular order and are not necessarily linked by recurring themes. Sometimes students themselves suggest sentences for successive assignments. By choosing generalizations familiar to students, I increase the likelihood of effective elaboration.

Developing Fluency

She has a good personality.
The part was fun.
The pizza tasted good.
My parents seemed angry.
The movie was frightening.
The concert was fantastic.
The jocks think they're cool.
I was embarrassed.
My room was a mess.
Foothill students have good school spirit.

The idea of daily writing is, of course, nothing new in itself. I know many teachers who have their students "write for ten minutes" the moment they come to class. My daily writing approach, however, is different in a number of ways. First, many teachers assign "topics" for elaboration like "School" or "Family" or "Sports." Although a topic is open-ended and allows more room for creativity students often spend more time trying to find something to say than actually writing the composition. The type of statement I use is similar to the thesis sentence the controlling sentence of an essay. The generalization supplies the point; the student is given the idea to support. Students are free then to concentrate on experimenting with expressions of that idea. Further since they are all working on the same idea they are in a position to compare results to learn from one another.

from - "A Training Program To Help Students Be Specific"
Rebekah Caplan - NCTE Publication

PEER EVALUATION EXERCISE

Before you hand in your paper, you may want to have some response from your peers. After all, no professional writer finishes a first draft and sends it to the publisher. The writer often tries out a first draft on several readers before revising. Find a copy of Herman Melville's Moby Dick, and look at the dedication. Melville dedicated his novel to another author, Nathaniel Hawthorne, in recognition of the help Hawthorne had given him in writing the book. Melville and Hawthorne corresponded quite frequently concerning their writing.

For this peer evaluation exercise, read your paper to the members of the group. Ask your classmates to respond to these questions:

1. What section of the composition would you rate as being the most vivid? Why do you think so?
2. What part of the paper most needs to be revised for greater sensory appeal? How might that part be strengthened?

Consider the comments of your classmates and rewrite your paper. When you have finished, read it over one more time before handing it in. Make any necessary corrections in usage, spelling, and mechanics.

Write about the mood you are in now.

SENSORY TOUR

1. See something smaller than your hand.

2. See something bigger than you are.

3. Hear something far away.

4. Hear something very close.

5. Feel something soft.

6. Feel something rough.

7. See something old.

8. Taste something you like.

Observations

Write about the mood you are in now.

BROWSING WITH EYE AND EAR

Need ideas? Wander through a supermarket.

Open your eyes, and see.

Notice the names of products. They have a kind of poetry of their own.

Notice the colors that are used most often in displays.

Notice the exotic products you have never seen before - shelved not too far from the more prosaic cereals and potatoes.

Notice the way pyramids of cans are formed - the cart containing day-old bread at reduced prices - the "specials" prominently displayed at the front of the store.

Notice the vegetable and fruit section: the apple reds and the tomato reds; the cucumber greens and the lettuce greens; the squash yellow and the orange orange.

Notice the people: the woman in curlers and yesterday's rumpled slacks; the middle-aged man with a paunch in jazzy Bermuda shorts; the old couple, slow but content, turning their shopping into a morning's expedition; the five-year-old snitching candy while his mother is weighing onions.

Notice the sunlight, flashing through the windows, startling the cans of green peas into sudden glory.

Open your ears, and hear.

Listen to the rumbling of voices through the store, some highpitched, some deep and low, but all merging under some invisible conductor's baton.

Listen to the ping of cans dropped into a cart, the plop of frozen foods, the ominous crackle of bottles.

Listen to the ever-ringing bell as embattled cashiers summon the manager.

Listen at the check-out counter to the voices: the bored voices, the enthusiastic voices, the complaining voices, the angry voices.

Listen - just outside the store - to cars braking, and other cars starting up.

All right. So you've wandered through the store. You've seen and you've heard. So what? Where are the ideas?

You already have them-they're waiting to be recognized. Examine your notes.

Joan Berbrich, Writing Creatively, 1977.

MATERIALS AND ACTIVITIES

FOR USE IN

TITLE: Narrative Writing

		Objective
1.	List 5 experiences from your past. Choose 2-3 to write on. Tell experiences to a partner who will ask questions to clarify. Switch roles.	2,3,4,5,6
	Jot list 10-15 items about each experience. Circle those you especially like. Choose one experience to free write about. Share free-writing with partner. Go back to earlier experience if topic isn't working.	2,6
2.	Re-read free writing. Circle parts you like. Using ideas from jot-listing, talking, sharing, and free writing - draft a personal experience piece.	2,6
3.	Having produced a first draft, discuss revision strategies - notes on revision (attached).	2,5,6
4.	Work on draft. Apply 4-5 revision strategies.	4,5,6
5.	Conference with students - refer to Learning by Teaching, Donald Murray, p. 163-164. (Conference Guidelines attached).	6
6.	Continue working on drafts (revision) Do group conference (copy attached).	4,6
7.	Complete editing stage. Make grammar notebook (explanation attached). Get a clean copy - proofread - (Proof-reading record sheet attached).	6
8.	Finish proofreading - transcribe - clean copy is revised, polished, error free.	4,6

9. Publish writing - begin read-around of final "presentation drafts." Hand in. 6

REVISION LECTURE

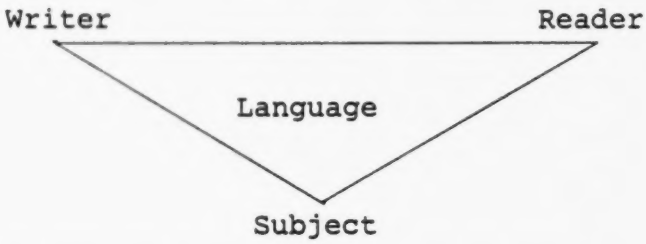
Composition

Free write for 10 minutes on "What is your theory of revision?"

Students change their definition of revision, then they can understand the process.

Definition of revision - "seeing it again" (Dr. Murray, Elbow, Kirby, Graves)
Revision can change writers' ideas.
Revision can change readers' ideas.

(Internal Revision - revision within oneself)



(Put on board)

When we revise our writing and do a good job of it, we see it anew and from a different perspective. We become our own reader, and we become critical and questioning.

Revision Process - 1. In-process revision
2. editing
3. proofreading

<u>In-process revision</u> - takes place as the writing is going on. Writers ask themselves as they go along questions like, "Is this what I really want to say?" They make adjustments to try to get closer to the intended purpose; they add words and phrases and sometimes sentences; they cross out things; they change things. They listen to the <u>voice</u> of the writing and make adjustments so it will "sound right." They become their own readers even as they write, often stopping to reread part of the paper from the beginning. They look back to see what has already been done, and they look ahead anticipating what will be said next.

*****When you try to write something right the first time, don't try to get it <u>absolutely</u> right. You can get the job done quicker and also avoid preciousness and overwriting if you give yourself some leeway about how to begin and about wording and phrasing throughout. As you write, allow yourself to fumble a bit in your wording, try one phrase and then another, and don't insist that it's right before you put it down. You'll write more quickly and naturally if you are not always struggling for the

exact word or phrase. (Elbow - Pg. 42-45, "The Dangerous Method").

*****If you let yourself write things wrong the first time-perhaps even the second or third time too - something wonderful happens: when you feel a story or an idea in mind but can't quite get a hold of it, you discover that by just starting to write and forcing yourself to keep on, you eventually find what you are looking for. You discover you can write almost anything you want to write. You get braver. Trying to get it right the first time, on the other hand, often makes people timid - less willing even to try writing things - because it often leads them to the experience of struggling and getting stuck and finally giving up with nothing to show for their efforts. (Elbow - pg 43).

Editing usually takes place after there is a completed draft of the paper. Writers reread the whole piece and make conscious choices about the writing's impact on a specific audience. When they revise in-process, they try to say it to suit themselves. In editing they try to say it to affect someone else reading it. They may take the piece through several drafts before being satisfied that its effect is just what they want. Before writers can become good editors of their own writing, they need to develop a strong sense of audience. (Kirby)

Proofreading normally takes place simultaneously with editing. It's the job of cleaning up the paper, eliminating surface errors. It's the least important activity of revision, until the final stages of the paper.

REVISION STRATEGIES

1. Reduce to one sentence (great method by all research)
2. Outline it
3. Flip-flop papers
4. Circle - punctuation
   underline good sentences
   circle word choice
5. Read aloud
6. Let someone else read the paper aloud - you listen
7. Read into a tape recorder
8. Reorder it
9. Lengthen it
10. Shorten it
11. Use the scissors and cut out the good and bad parts. Move the parts around and paste in an order that you like.
12. Conference with peers or teacher

CONFERENCE GUIDELINES

In responsive teaching the student acts and the teacher reacts. The range of reaction is extensive and diverse because an individual teacher is responding to an individual student, and the student in turn is passing through an ever changing process of discovery through writing. The writer follows language toward an evolving meaning, and the teacher follows the writer following language.

1. The Student Writes

   I cannot respond until there is at least a primitive text - lists, notes, drafts, attempts at writing.

   Any instruction I give prior to the first writing may limit or interfere with the writing my students and I do not expect to occur.

2. The Student Responds to the Text or to the Experience of Producing it

   The student must learn to evaluate a draft so that the student can produce a more effective draft. The teacher must know what the writer thinks of the draft to know how to read it, because the teacher's joy is to help the writer make increasingly effective evaluations of the evolving draft.

   Students know the process that produced the text. When a teacher or a fellow writer respects that process and asks the writer to articulate it, the student begins to learn the process of writing.

3. The Teacher Listens to the Student's Response to the Text and Watches How it is Presented

   The teacher must respect the student's potential and the student's writing experience. In the conference the student teaches the teacher the subject matter of the text and the process by which the text was produced. In teaching the teacher the student teach themselves.

   How the student speaks of the draft or the writing experience may be more revealing than the text or what the student says.

4. The Teacher Reads or Listens to the Text from the Student's Perspective

   What the student thinks of the text is the starting point for leaning and teaching. The teacher will understand where

the student is in the writing process if the teacher frequently experiences the process of writing, if the teacher is comfortable decoding the teacher's own evolving drafts.

5. The Teacher Responds to the Student's Response

The teacher attempts to give the minimal response which will help the writer produce increasingly effective drafts. The teaching is most successful when the teacher helps the student realize what the student has just learned - first the learning and then the teaching.

A Few Suggestions

* Short conferences are more effective than long conferences.

* Frequent conferences are more effective than infrequent conferences.

* Try to limit the student's response and yours to one concern. We learn most quickly if we take one step at a time.

* If you don't know how to respond, draw more about the process out of the student or encourage the student's opinion of the text.

* Remember Merrick in Elephant Man: "Before I spoke with people, I did not think of all those things because there was no one to bother to think them for. Now things come out of my mouth which are true."

GROUP CONFERENCE

Please answer and hand in.

1. What is your topic?

2. Why did you select this topic?

3. Who did you write this for? (Audience)

4. What do you hope to accomplish by writing this? (Purpose).

5. Do the words sound like you?

6. Do you like what you wrote?

7. Is your text (piece of writing) clear to you? Does it say what you really mean?

8. What do you think I will say about this topic and your writing effort?

GRAMMAR

The Last Step: Getting Rid of Mistakes in Grammar

Like it or not, there is a deep psychic importance to that whole set of rules and conventions for writing which we tend to sum up loosely as grammar. Grammar is glamour. Writing without errors doesn't make you anything, but writing with errors - if you give it to other people - make you a hick, a boob, a bumbkin.

Grammar is writing's surface. When you meet strangers, you can hardly keep from noticing their clothing before you notice their personality. The only way to keep someone from noticing a surface is to make it "disappear," as when someone wears the clothes you most expect her to wear. The only way to make grammar disappear - to keep the surface of your writing from distracting readers away from your message - is to make it right.

Learning grammar is a formidable task that takes crucial energy away from working on your writing, and worse yet, the process of learning grammar interferes with writing; it heightens your preoccupation with mistakes as you write out each word or phrase, and makes it almost impossible to achieve that undistracted attention to your thoughts and experiences as you write that is as crucial for strong writing (and sanity). For most people, nothing helps their writing so much as learning to ignore grammar as they write. (Elbow, p. 167-172).

LEARNING GRAMMAR IS POSSIBLE WITHOUT A GREAT DEAL OF PAIN

Grammar notebook

Each time you revise a piece of writing and get help in removing mistakes, pick a few of those mistakes that were most troublesome -- especially ones you repeated. Just pick four or five. Don't try to learn everything at once.

For those few errors, try to understand why you made them and what the rule is for getting them right. Your handbook should help with the rule. Perhaps it is a misspelling that results from the way you tend to hear and pronounce the word. Perhaps it's a grammatical usage that is all right in talking, but not correct for writing. Perhaps it is a mistake in punctuation. Record these mistakes in a notebook, along with the correction, your theory of why you make this mistake, and your best understanding of the rule.

When you next correct a piece of writing, pull out your notebook and refresh your memory on the mistakes you are likely to make. This will help you to find them as you correct. Keep adding to your grammar notebook.

(Refer to Error and Expectations: A Guide for the Teacher of Basic Writing for mistakes most often made by people with difficulties in grammar, and an analysis of why they are made.)

PROOFREADING RECORD SHEET

Author _____ Assignment _____

1st Proofreader _____

2nd Proofreader _____

Indicate in the appropriate column the number of errors found.

Error	1st Proofreader	2nd Proofreader
non-sentence	_____	_____
run-on	_____	_____
comma splice	_____	_____
spelling	_____	_____
punctuation	_____	_____
paragraphing	_____	_____
tense agreement	_____	_____
other	_____	_____

Does the composition fulfill the requirements of the assignment?

1st Proofreader _____ Yes _____ No (Specify)

2nd Proofreader _____ Yes _____ No (Specify)

How To Handle the Paper Load, National Council of Teachers of English, Illinois, 1979.

MATERIALS AND ACTIVITIES

FOR USE IN

TITLE: Transactional Writing

		Objective
1.	Anatomy of Transactional Writing, by Dan Kirby - Steps 1-15 (attached)	1-6
2.	Audience Profile - attached	5
3.	Audience Check - Intuition (attached)	Na
4.	Evaluating Transaction Writing (Score sheet attached)	Na

Dan Kirby
Gale Hulme
Univ. of GA

ANATOMY OF A TRANSACTIONAL WRITING ASSIGNMENT

Introduction

School writing often frustrates both students and teachers. Students complain that school writing assignments frequently ask them to write on topics they know little about, to use impersonal language, to write strictly to please teachers, to produce a final draft in one class period, with little or no time for revision.

Teacher concerns parallel those of students. They complain that students' school writing frequently reveals a lack of understanding of the topic, has no discernible voice, fails to connect with audiences, reflects inadequate time spent in drafting, shows little evidence of revision, and often results in a dry, lifeless product.

Teachers report that admonishments to watch diction, control syntax, master form, stay on the topic, and make writing interesting and technically accurate do little to help unpracticed writers achieve these goals. Such well-meaning advice frequently overwhelms the student. How then can teachers equip inexperienced writers to cope with the complexities of school writing?

Perhaps the best help teachers can give beginning writers is to assist them during the writing process. Inexperienced writers need to develop their intuitions, trust the words inside their heads, and produce a quantity of writing before teachers can help them improve their writing. By helping unpracticed writers at the discovering, developing, drafting, shaping & delivering stages, teachers can insure writing success and can lead writers gradually from fluency to control and precision.

TOPIC: A School Issue

Step One: Discovering - Priming the pump

One of the unrealized joys of being American is being able to voice our opinions. Share an opinion with your students. Select a piece that will stimulate discussion.

Have students brainstorm a list of school issues that deserve attention. Tell students that their list may range from personal injuries to school-wide concerns. Accept all contributions. The most unlikely issue may spark a spin-off issue that reaches someone.

Step Two: Developing - Discovering a topic

Provide time for writers to select individually two or three questions about which they have a definite opinion. You want

students to avoid fence-straddling, so advise them to stay away from topics on which they're neutral.

Step Three: Developing - Exploratory Jotting

Give students a few minutes to explore their selected issues. Ask writers to brainstorm words and phrases which come to mind as they think about the issues. Encourage students to make a jot list for each issue recording experiences, snatches of conversation, strong sentiments or factual evidence supporting their views.

Step Four: Developing - Letting the topic choose

Have students look over their exploratory jot lists. In consultation with a partner, have students answer these questions: Which jot list has the most information? Which topic interests you most? Which jot list has potential audience appeal? Which topic feels most comfortable? Encourage students to let the topic choose them.

Step Five: Developing - Developing the Jot List

Ask students to rework their jot list by adding anything else which relates to the topic: personal feelings, hard facts, other sides to the issue, tentative solutions, examples, analogies, key words. Don't let students stop until they have 15-20 items on their jot list. The quality of items on the jot list often predicts the quality of the final draft.

Step Six: Audience Check - Profiling an audience

The ability to sense an audience is a mark of the mature writer. Help your students develop a "feel" for audience. Tell students who they are writing for -- perhaps the readers of the school or a class newspaper. Have students complete an audience profile. Who is my audience? What kind of voice will they listen to? How do they feel about this issue? How can I convince them to agree with my point-of-view?

Tell students they will write a piece for possible publication. Bring in back issues of the school newspaper. Have students skim the papers looking for opinion pieces they like. Have them recall which pieces were widely read and discussed.

Step Seven: Developing - Free writing a position

Ask students to look back at their jot-lists marking their strongest points. Have them try a free writing around those lines. Time the free writing for 15 minutes. Position yourself so that students see you writing with them.

Step Eight: Developing - Experimenting with openings

Encourage students to write several different openings for their paper. Using your own piece, share options you might

consider -- a quote, an anecdote, a rhetorical question, a surprising fact. After students have experimented with several openings, have them choose the most powerful opening with the help of a consultant.

Step Nine: Drafting - Drafting the piece

Now that students have a developed jot list, several possible openings, and a free writing on the heart of their paper, they're ready to draft. Have students draft their piece from beginning to end in one sitting. Encourage students to write around the hard parts.

Step Ten: Shaping - Revising the draft

Talk with your students about revision strategies. here are some areas on which students may need help: organization, support & substance, and tone of voice. In helping students revise for tone of voice, for example, you might share some voices which turn-off audiences -- the inflammatory voice, the rigid voice, the firm voice, or the rhetorical voice. Show students examples of each of these voices.

Give students in-class time to begin revising. Circulate around the room helping students who need you. Have students form "helping circles" for revision. Although most students will want to revise alone, they can get help from a consultant. This keeps students from just sitting there if you're busy helping others. The "helping circle" also reinforces the concept of peers as valuable resource people.

Step Eleven: Audience Check - Getting another opinion

Using a checklist, have students share their papers with a consultant. The role of consultants is to give writers feedback. Consultants help writers see places that need further revision; they also support writers by pointing out the good parts.

Step Twelve: Shaping - Writing the formal draft

Have students work alone and deliberately to write a formal draft.

Step Thirteen: Audience Check - Proofing the paper

With a consultant's help, have students carefully proofread for mechanics, spelling, and usage. At this point, students might reconsider word choice.

Step Fourteen: Delivering - Finalizing the piece

Have students draft a clean copy and submit their papers for evaluation. Using an analytic scale, evaluate each paper on EFFECTIVE OPENING, VOICE, ORGANIZATION, SUPPORT, TECHNICAL ACCURACY and OVERALL EFFECTIVENESS. Write a specific, positive

comment on each paper. Consider self-evaluation or peer evaluation as well as teacher evaluation.

Step Fifteen: Delivering - Publishing the piece

Have students clean up any surface errors, then celebrate writing success with publication. Crank out a class publication on the trusty stencil machine or submit papers to the school newspaper.

Kirby, Dan and Hulme, Gale. THE WRITING PROCESS: APPLIED GRAMMAR AND COMPOSITION. Boston: Allyn and Bacon, 1981.

TRANSACTIONAL WRITING

Audience Profile

1. Who is my audience?

2. What experiences do I share with my audience?

3. To what kind of voice will my audience listen?

4. What feeling(s) does my audience have about this issue?

5. Will my audience agree with or be receptive to my point-of-view? If so, how can I capitalize on that support?

6. If my audience disagrees, what arguments will they offer? How can I counter those arguments?

7. How can my point-of-view make a difference? How can my stand help my audience in terms of life here at school?

Dan Kirby
Gale Hulme
UGA

AUDIENCE CHECK -- INTUITIONS

SCHOOL ISSUES - TRANSACTIONAL WRITING

(1) Effective Opening

-Did I engage you immediately

-Do I need to work on this beginning more?

-What comments do you have about this "hook?"

COMMENTS:

(2) Voice

-Do I speak with authority?

-Is my voice consistent?

-Does my voice fit the audience?

-Does the piece speak directly to you?

-Do I have any audience turn-offs?

COMMENTS:

(3) Organization

-Can you follow my logic?

-Does the piece have a sense of movement?

-Do I need to reorder any sections?

-Is there any padding?

COMMENTS:

(4) Support

-Is this piece "meaty?"

-Are my major points clearly stated & well developed?

-Do I need more examples, facts, anecdotes or personal observations?

COMMENTS:

(5) Technical Accuracy

-Mark any "suspect" spellings.

-Mark other questionable punctuation, sentence structure, usage.

-Help!

COMMENTS:

(6) Overall Effectiveness

-Where is this piece strongest?

-Where is this piece weakest?

-Is there anything else you can think of that would make this piece better?

COMMENTS:

Dan Kirby
Gale Hulme

CHECKPOINT: SCHOOL ISSUES - TRANSACTIONAL WRITING

_____
Writer

EFFECTIVE OPENING

1 2 3 4 5 x3_____

You fail to hook your reader. Did you try some experimental openings?

Try a less conventional opening. Spend more time experimenting with your opening.

Powerful! Engages the reader immediately.

VOICE

1 2 3 4 5 x3_____

Too many audience turn-offs. Be sensitive to your readers. See Workbench #1.

Speak with more authority. Avoid put-downs. Work for consistency. Feel your audience out there.

Convincing. Confident. Matches your intent. Speaks directly to your audience.

ORGANIZATION

1 2 3 4 5 x3_____

I'm confused. I can't follow your thinking. Plan carefully.

I lost your logic in a few places. Did you use a consultant?

Tightly structured. Logical. Orderly. Takes the reader somewhere.

SUPPORT

1 2 3 4 5 x3_____

The paper is thin. Ideas are inadequately supported. Work harder on your jot list.

One or two of your main points need more facts or examples. Strengthen your jot list.

Meaty. Well-developed. You have something to say.

TECHNICAL ACCURACY

1 2 3 4 5 x3_____

Many careless errors. See me for help.

A few errors. Be a careful proofreader. Check your handbook.

No serious errors. Good proofreading.

OVERALL EFFECTIVENESS

1 2 3 4 5 x3_____

This writing did not connect with your audience. Spend more time during the writing process.

This paper has potential. Spend more time in thoughtful revision.

Strong piece. You know your topic, and you connect with your audience.

TOTAL _____

COMMENTS: _____

_____

SOURCE: Kirby, Dan and Hulme, Gale. The Writing Process: Applied Grammar and Composition, Level 10. Boston: Allyn and Bacon, 1981.

MATERIALS AND ACTIVITIES

FOR USE IN

TITLE: Academic Writing

		Objective
1.	Do forced writing (i.e., placement exam) 50 minutes: "How do your expect your life to differ from your parents?"	1,2,5
2.	Do Expository Writing Centers (Copies attached)	2,5
3.	Write to explore a problem a. Choose a real world problem that troubles you. It can be personal, local, national, or international. b. Briefly state why the problem is really a problem. c. Free-write about the problem. Allow yourself to really think and feel about the problem. d. Share in small group.	2,3,5
4.	Make a definition a. Give a definition of a technical term with which you are familiar. The term can be related to a sport, a hobby, or a field in which you are interested. b. Jot list to help find definitions c. Share in small groups d. Extend one definition in a longer piece of expository writing.	2,3
5.	Essay Writing: Writing Under Pressure (Guidelines Attached)	6
6.	Sample Essay Question (attached)	2,5

CENTER F

PURPOSE: To inform the class about a subject using facts.

PROCEDURE: The student will develop a paragraph using facts to demonstrate his knowledge of a subject. Focus is on evidence not the author. Reference materials may be used.

EVALUATION: Students will share written paragraphs aloud with the class. Students will recognize the difference in the composition of expository paragraphs.

CENTER D

PURPOSE: To use expository writing to explain.

PROCEDURE:

A. Write a set of directions that would enable a visitor to CCHS to find the room in which your composition class meets.

B. Write a set of directions that would enable the visitor at CCHS to find your home.

C. Write a set of directions that would enable the visitor at CCHS to find a local restaurant of your choice.

Focus in on the authority of the writer.

EVALUATION: Students will share written paragraphs aloud with the class. Students will recognize the difference in the composition of expository paragraphs.

CENTER I

PURPOSE: To use expository writing to explain.

PROCEDURE: Write a set of instructions for the following processes:

A. To tie a shoe
B. To sharpen a pencil
C. Prepare your favorite recipe

Focus is on the authority of the writer.

EVALUATION: Students will share their written paragraphs with the class. A fellow student will perform process A or B using the writer's set of instructions.

WRITING UNDER PRESSURE

(Mary Pat Ridley, a teacher in the UW English Department, developed the following guidelines for in-class writing).

1. If the time allowed for an exam is fixed and if the exam consists of questions with varying point values, divide the total time by the total minutes and multiply the answer by the point value of each question. Budget time accordingly.

   Example: 50 points possible - 50 minutes - 1 minute per point

   Question 1 = 15 pts. x 1 minute = 15 minutes
   Question 2 = 15 pts. x 1 minute = 15 minutes
   Question 3 = 10 pts. x 1 minute = 10 minutes
   Question 4 = 10 pts. x 1 minute = 10 minutes
   50 pts. 50 minutes

2. Read the question carefully to find out what it asks you to do.
   a. Look for key verbs: state and explain, summarize discuss, evaluate, compare and contrast, trace, list and explain.
   b. Look for modifiers that indicate the desired range of response: briefly, in some detail, in detail, thoroughly.

3. Carefully and quickly plan your answer before you begin; there will be little time for revising. For short-answer questions, think and write quickly. For longer essay answers, more planning is necessary.
   a. Follow this procedure for responding to essay questions that require answers of some length.
      i. First establish a thesis or general statement that clearly and accurately responds to the requirements of the question.
      ii. Then quickly write a scratch outline of the details and line of reasoning you will need to provide in order to support and develop your general statement.
      iii. Refer often to your general statement and to the language of the question as you write the outline. Ask yourself if each item of the outline clearly helps to satisfy the expectations your general statement established in the reader. (You might think of your general statement as your promise to the reader that you will do something, and of your details and reasoning as your keeping that promise).

b. Remember the time element. Although this planning stage is essential in producing accurate, complete responses, the answer itself is what will be read and graded. The planning stage, therefore, should usually take no more than ten to twenty percent of the time available for answering a question.

4. Write a complete answer.
   a. Use the time available for a question to gauge the length of the expected answer. For instance, a question for which ten minutes is allowed should probably be one substantial paragraph or several shorter ones. Two or three sentences would usually not be adequate.
   b. Keep your promises. Be sure to discuss all that your general statement implies that you will.
   c. Write a concluding sentence that sums up or restates your general purpose in your answer.

5. Keep your answer within the boundaries established by the question.
   a. This is true even when you do not know enough to write an extensive answer. If you pad your answer with irrelevant information or with needless repetition, you will probably not conceal your ignorance and you may provoke your reader's impatience.
   b. This is also true when you know a great deal more than the question allows you to demonstrate. If the person writing the exam had wanted you to tell everything you know, he/she would have phrased the question in that way.

6. Quickly proofread your answers. You may have omitted a word or a phrase, or made some other error that will seriously interfere with reader comprehension.

7. Stay as calm as you can.
   a. Remember to breathe regularly.
   b. Use the time that reading a question takes to flex your hand and move your head and shoulders.

SAMPLE ESSAY QUESTION

Write an essay in response to the passage below. In your essay, state briefly what you consider to be the main point of the passage. Then go on to discuss it in terms of your own experience. That is, do you believe at this point that the education you have received has prepared you for the society you live in?

> The world that college graduates will be entering required writing and reading skills of a high order. I refer not to the "gift of gab" but to those forms of communication that have been developed for the academic, political, and scientific professions. There will be more reading and writing for college students to do than ever before, because the jobs available will be predominantly the jobs of a service rather than of a manufacturing economy. (It is estimated that by 1980 a majority of the American Labor force will be working in "service" activities. They will have to carry on the counseling, conferring, interviewing, proposing, reporting, reading, interpreting, and writing that most jobs are already requiring.)
>
> Although the economy will be demanding increasingly a level and kind of language skill that was once expected of a small part of the population, our schools are failing on a massive scale to teach young people to read and write at the levels that will be required of them in the job world. A recent report on educational progress tells us that Americans from nine through the twenties are at best mediocre writers. College teachers complain that students can neither read textbooks adequately nor write coherently about what we already know -- that most children in New York's public schools, are performing below national standards. Even a superficial look at the world that students must one day enter reveals that many are not likely to be prepared to succeed in that world.

Shaughnessy, Mina. Error and Expectations, New York: Oxford University Press, 1979.

MATERIALS AND ACTIVITIES

FOR USE IN

TITLE: Writing the Research Paper

1.	Anatomy of a Research Paper - Steps 1 - 12 (Attached)	Objective 1-6

ANATOMY OF A RESEARCH PAPER

INTRODUCTION

A research paper is a formal composition that includes information from a number of sources. It is essentially a summary of the information the writer has discovered about a particular subject.

Choosing a topic is the most important part of writing a research paper. If you choose an unsuitable topic or write on one which is too broad, your paper will not be successful. Be sure to select a topic which you find interesting. If you write about something you have no interest in, you will probably not write well. Then be sure the topic is in an area you would like to learn more about since you will spend a considerable amount of time with the topic.

When you choose a topic, you should keep in mind the availability of materials that you will need for your research. If you can't find at least ten sources which apply to your topic, you should probably select another area.

STEP ONE: Discovering an interest -- Writers workbench 1-4 pages. 146-148 * identify a research topic. Allyn and Bacon, Level 11 *

STEP TWO: Free write for 10 minutes about what you already know about the topic.
Free write for 10 minutes about what you hope to find out about your topic. In other words, why are you writing on this specific topic?

STEP THREE: Survey of Materials
Once you have found your research topic, you need to survey materials that are available concerning it. A good first step is to get an overview of the subject by reading pertinent articles in general and specialized encyclopedias (or magazines). Do not write this information down - read for background. The actual research will probably begin at the card catalogue or the Reader's Guide.

STEP FOUR: Bibliography cards
Obviously, you need some way of keeping track of the possible sources that you find. You will want to make a bibliography card for each source. See Allyn & Bacon pgs. H54-H56.

STEP FIVE: Survey the card catalogue, Reader's Guide, and NewsBank concerning the subject. List each source available on a separate card. Group according to book or article format.

STEP SIX: 1. Prepare a preliminary outline to guide you in note-taking.
2. Prepare a "heading card" for each topic of your outline.
3. Prepare a "bibliography card" for each source you use.
4. Prepare a note card for each potentially useful idea you encounter in your sources.

After your survey of the available materials is completed, you are ready to start your reading - though much of what you do will not be reading at all, but scanning.

You have two choices. You can transcribe the information verbatim onto a notecard making sure that you do not miscopy, or you can paraphrase (putting the information into your own words.) If you choose method one, you must use quotes. Both require footnoting.

It is important that you use a fresh notecard for each idea you identify, so that you can have all cards for a single topic together and not have single cards which fit under several headings. Also, when you arrange your cards in the best order to help organize your paper. Most students get a pack of 100 3x5 notecards when they begin a research paper.

STEP SEVEN: Footnotes - in-text citations.

In-text citation consists of citing sources within the text, not in footnotes. the basic principle is very simple: wherever you would put a superscript indicating a footnote, you put instead key information about the source in parentheses within the text, thus:

> One critic says that Allen Ginsberg is a prophet of the end of man (Fiedler, p. 244).

The information in parentheses refers the reader to the bibliography at the end of the paper, where full information about the work by Fiedler appears.

STEP EIGHT: Organization.

Now the reading for the paper is done, all the notes have been taken, it is time to organize. Arrange your cards to help make an outline. Write an outline. This is a helpful tool, not a rigid contract.

STEP NINE: Drafting the piece.

Draft your piece from beginning to end. Write around the hard spots.

STEP TEN: Experimenting with openings

Using a quote, an anecdote, a rhetorical question, a surprising fact, etc. develop three opening paragraphs. Working with a consultant, select the most powerful opening.

STEP ELEVEN: Shaping - Revising the Draft

Read the draft to a partner and begin applying revision strategies. You must use at least three of the revision strategies. Read the revised draft to your partner.

STEP TWELVE: Shaping - Writing the formal draft.

Work alone and deliberately to write the formal draft.

CONCLUSION

When the students told us that the writing on the bathroom wall was getting "good," we weren't surprised. It was getting good in the classroom, too. Students had been involved in a total experience with the writing process.

Composition I was designed to allow the student to work as a writer, to particiate in the community of writers. Students experienced the frustrations and the rewards of participating in the composing process. As the writers moved from fluency and confidence to precision and control, they demonstrated their skill as craftsmen.

Students at Campbell County High School in Gillette, Wyoming, participated in the Research Based Writing Process Curriculum. Several important events occurred:

1. Students learned to judge rhetorical situations and apply appropriate writing and problem-solving skills.
2. Students learned to respond insightfully and accurately to their own composing process.
3. Students internalized current research in writing.
4. Students were able to speak with authority and to take ownership of their writing.

A student described the situation well . . . "People are turning out papers they never imagined they would write. We are seeing a different side of our classmates and learning what they think and feel."

"People are writing about things that happened in their lives, some crazy stories, some sad stories, and some very funny stories. People are getting things published out of school."

Several students described their experiences with the writing process. They provide a glimpse of how the writer thinks, the questions he asks himself, and the decisions that he must make:

"For once when I was writing I felt I was in control. I could do what I wanted and how I wanted. This prompted me to write a piece far quicker than I have previously done and with a better understanding of what I wrote."

"Having produced a text, I feel relieved that I finally got my ideas written out. I won't have to worry so much about what I'll write."

"Finally, after a few hours of serious writing, I have a lead. I carefully think of the order and jot it down. Slowly, I begin to write. Three hours later I have seven pages of writing. Tomorrow, I will revise." (Melody) continued..."After an hour of revision the paper is re-written. The next step is to shorten. Cut out words, phrases, sentences, paragraphs that say nothing. The paper is re-written again. After my final reading, I wonder if it is done well. If feel this is one of the best papers I've written."

"I really wanted to get my paper cleaned up, but instead I made a bigger mess. I started out by flipflopping the beginning and the end. It didn't work, so I moved some of the paragraphs to different spots. It helped, but I had to put it on a clean page so I could read it, and I ended up rewriting the whole thing."

"I try to find what I'm really interested in and what I honestly feel like writing about. Then, in order to sustain it, I look at it from my audience's point of view, (by questioning Steve) and try to come in at an angle that would interest my audience. Usually I do this by using violence (But not too gross), or by emotions (but not too mushy). Whatever shocks or interests Steve just a little bit will be just perfect for my audience because I know that not much excites him."

Students are articulating their theories of writing and revising them as they go. They are learning about themselves and the world through writing. They know that they must relax, breathe deeply, reach out, and let the writing sustain them. Such understanding and confidence come from participating in the writing process.

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